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The Thursday topic on music and citizenship brought forth some of the strongest papers of the week and emphasized anew the widening sphere of the music supervisor. In the afternoon the committee on necrology presented beautiful and impressive tributes to three of our associates who had passed beyond during the preceeding year.

The new officers are as follows: Frank A Beach, Emporia, Kansas, President; Paul J. Weaver, Chapel Hill, N. C., 1st Vice-President; Geo. Ocsar Bowan, Ann Arbor, Mich., 2nd Vice-President; Ada Bicking, Evansville, Ind., secretary; W. H. Butterfield, Providence, R. I., treasurer; Philip C. Hayden, Keokuk, Ia., auditor. Edgar B. Gordon, Madison Wis., Member Board of Directors, Mrs. Francis Elliott Clark of Camden, N. J., new member of the Educational Council.

The program by the supervisors surpassed even the hopes of the participants. The newspaper reports marveled at the perfection which chorus and orchestra had attained in four days and characterized the concert as easily the climax and the most interesting event of the entire week. It is certain that the complete success of this concert has established for all future gatherings the precedent of an orchestra and chorus in separate and combined numbers.

Undoubtedly the most noteworthy and far reaching of the meetings of the week was the Friday session at which the report of the Educational Council was presented. The Council, two years after its creation, presented the results of its deliberation on the formation of a four year course for music supervisors leading to a degree of Bachelor of Music, and also presented a rather detailed statement of what should be expected in the way of aims, material, procedure and attainments in each of the eigth grades of the elmentary school. Throughout all of the preceeding six days the Council had worked from early morning to the wee small hours of the night in the endeavor to formulate a statement which would adequately represent the many divergent views of the eleven members. Even after they had accomplished this task that for many hours seemd impossible, they feared that the Conference as a whole would find it inadequate. It was therefore a matter of great relief and satisfaction when the Conference not only received it with an open mind, but displayed great satisfaction and endorsed it without a single change. The Conference evidently appreciated the great amount of devoted labor and the willingness to sacrifice non-essential divergences of views which made such a unanimous report possible. Because of the immense importance of this report it is printed entire in this issue of the Journal and thus necessarily makes any extended account of other events at St. Joseph impossible at this time. The new editor, however, Mr. George Oscar Bowen, of Ann Arbor, Michigan, promises that the Volume of Proceedings shall be put through with the greatest of speed. It will be an invaluable document.

A Standard Course in Music

REPORT OF THE EDUCATIONAL COUNCIL, APPROVED BY THE MUSIC SUPERVISORS' NATIONAL CONFERENCE, APRIL 8, 1921.

(Editor's Note: There is printed below the bare outline submitted by the Educational Council at St. Joseph. It consists of two parts: First, a general statement, with a summary of what may be expected at the end of the sixth year; second, a carefully divided and rather sharply analyzed apportionment of the aims, material, procedure, and attainments for each of the years below the high school. A more complete printing, which shall include that other report of the Educational Council—the course for the training of supervisors of music, as well as the stenographic account of the remarks and explanations made by the members of the Council in presenting these reports, will be published immediately by the Conference. Copies of this on firm paper and without advertisements may be obtained at 10c each from Mr. George Oscar Bowen, Second Vice President, Ann Arbor, Mich. Additional copies of the April number of the Journal are not available. It is hoped that supervisors will purchase considerable numbers of the 10c pamphlets and distribute them widely. —P. W. D.)

MEMBERS OF THE EDUCATIONAL COUNCIL

Will Earhart, Chairman, Pittsburgh, Pa.

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C. H. Miller, Rochester, N. Y.
Frances E. Clark, Camden, N. J.

General Statement

The Educational Council submits for the consideration of the Music Supervisors' National Conference the following statements and recommendations for the betterment of conditions and practices in public school music.

Music has always played an important part in the life and development of the human race. During the strenuous formative years of our national growth the times were not ripe for the significance of this fact to be fully appreciated. The invaluable service of music during the great war has brought about, in the readjustment period, a deeper nation-wide interest in the subject and an awakening to its possibilities, which demand a wider recognition of music as a factor in the education and life of the whole people.

Music is now generally recognized as a universal human need and no longer as a luxury for the few. The need for the service of more and better music can be met only through the schools. The time has come when music must be made available to every child in the entire country whether in city or rural schools.

Music has proven itself worthy to be classed as a major subject, coordinate with reading, writing and arithmetic. and must no longer be considered an adjunct more or less superflous and unrelated to educational processes. Therefore, the music supervisors voice the demand of musicians, music teachers, musical organizations and intelligent lovers of music, as well as the progressive educators of the country, for such readjustment of the school curricula as will make possible the proper and adequate teaching and use of music as an integral part of the regular school work.

Music must be given a reasonable and fair amount of the time of the school day, not only as an art subject both beautiful and useful, but as a subject broadly educational. In a daily schedule of 300 or more minutes, music as such should be allowed not less than 15 minutes daily in primary grades, not less than 20 minutes daily in intermediate grades, and not less than the equivalent of 25 minutes daily in grammar, junior high and high school grades. The time assignment is not to include the valuable functioning of music as an ally in Physical Culture, English, Festivals, Pageants, etc. In upper grades this time allotment may include one period of Glee Club practice or orchestra rehearsal. All other periods of instrumental music (piano and orchestral instruments) should be additional.

Music work meeting the present day requirements necessitates in every city, town, and county a thoroughly well trained director of music, and a sufficient number of able assistants to permit a trained supervisor to visit each classroom not less than once each month. A visit twice each month is highly desirable.

The demands upon the class room teacher in carrying on the daily work make it absolutely necessary that every Normal School shall require for graduation at least 24 weeks of daily lessons in the study and practice of music under practical and musicianly instructors who have had experience in school work. The music supervisors of the country request every State Superintendent to issue teachers' certificates only to those who are qualified to teach music, and in grading or classifying the certificates to give to music the same proportionate rating as any other subject.

The increased wide-spread use and enjoyment of instrumental music and the undoubted highly educative value of the subject when properly pursued make it imperative that the schools offer instrumental courses open to all children, in school time, and largely or wholly at public expense, exactly as has been done in Science, Physics, Manual Training, Domestic Science, etc. Systematic effort should be made to discover and encourage children possessed of special talent in any and all fields of music.

The equipment necessary to make music effective must include a key-board instrument available for each class, pianos of good grade for piano classes, recitals, ect., and a good phonagraph and carefully selected library of records. A player-piano would also be distinctly helpful. There must be an ample supply of text-book and supplementary material for carrying on the proper precedure in class-room vocal music and also ample material of real musical worth for bringing music to the service of the school, the home, and the community.

The Music Supervisors' National Conference wishes to direct the attention of educators to certain standards of attainment toward which the music work in schools generally should tend. In accordance with the growing acceptance of the classification of school grades, the end of the 6th year marks the close of the primary period, the end of the sensory and associative stages of child life. The Conference recommends the following summary of music accomplishments as a standard of attainment for the end of the 6th year.

1st. Every child shall have acquired the use of his singing voice and pleasure in song as a means of expression.

2nd. Every child shall have learned to enjoy music as something heard as well as something expressed.

3rd. Every child shall have acquired a repertory of songs which may be carried into the home and social life, including "America" and "The Star Spangled Banner."

4th. Every child shall have developed aural power to know by sound that which he knows by sight and vice versa. Every child shall have acquired the ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and in general to be of the grade of difficulty of folk-songs such as the "Minstrel Boy;" also knowledge of the major and minor keys and their signatures.

5th. Every child talented in musical performance shall have had opportunity for its cultivation.

6th. The children shall have developed a love for the beautiful in music and taste in choosing their songs and the music to which they listen for the enjoyment and pleasure which only good music can give.

7th. The children shall have acquired the ability to appreciate the charm of design in songs sung; to give an account of the salient features of structure in a standard composition after a few hearings of it; to identify at least the three-part song form from hearing; and to recognize and give titles and composers of a reasonable number of standard vocal and instrumental compositions.

8th. Above all, the children shall have arrived at the conception of music as a beautiful and fine essential in a well rounded, normal life.

Course of Study by Years

FIRST YEAR

AIMS

(a) To give every child the use of his singing voice and pleasure in song as a means of expression.
(b) To cultivate the power of careful, sensitive aural attention.
(c) To provide the pupils through accompaniments to some of their songs and the hearing of much good music, an experience richer than that afforded by their own singing.
(d) To give every child enjoyment of music as something heard as well as something expressed. (Appreciation of music).

MATERIAL

(a) Rote-song books in the hands of the teacher.
(b) A keyboard instrument for playing accompaniments
(c) A pitch pipe; also a staff-liner of the teacher so wishes.
(d) A phonograph, with at least 20 records of good music.

PROCEDURE

(a) Singing songs by rote, using light head tones ordinarily not exceeding the range of the treble staff.
(b) Imitative exercises for curing so-called monotones.
(c) Singing songs entire, or phrase by phrase, individually. (To include all members of the class).
(d) Occasional use of accompaniments on well learned rote-songs.
(e) Directing aural attention to beauty of tone in singing and to simple aspects of music as obesrved in rote-songs and in music heard, such as repetitions and recurrence of phrases, and repeated rhythms.
(f) The teaching of syllables as desired.

ATTAINMENTS

(a) Ability to sing pleasingly a repertory of 30 to 40 rote-songs appropriate to the grade, including one stanza of "America."
(b) The reduction of the number of "monotones" to 10 per cent or less of the total number of pupils.
(c) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, some 5 of the songs sung by the class as a whole.
(d) Preference on the part of the children for good tones rather than bad, *and the disposition to love the best of the music they have sung or heard.*

SECOND YEAR

AIMS

(a) The aims of the First Year again, namely: continued curing of "monotones" (to give every child the use of his singing voice); development of song-singing; enrichment and extension of song-repertory; further development of aural power; further development of appreciation, including pleasurable attention to the expressive features of song and the beauties of musical structure.
(b) To continue the development of the power to recognize aurally simple phrase groups of tones and the feeling for simplest rhythms. The introduction of the staff may occur as early as the middle of the first year or as late as the beginning of the third year depending upon the order of procedure.

MATERIAL

(a) Rote-song books in the hands of the teacher.
(b) Books containing easy rote-songs (some of which may be in minor keys) and the simplest melodies in the usual nine major keys to be used in the development of sight-singing, if begun; the latter group, at least, to be printed in large type and open distribution on the page; and both groups to be in books that are placed in the hands of the children.
(c) Some large display form of material that is to be studied; either in some chart form or on blackboard.
(d) A pitch-pipe and a staff-liner.
(e) A keyboard instrument for playing accompaniments.
(f) A phonograph and some 25 records of good music.

PROCEDURE

(a) Singing rote-songs for pleasurable musical experience.
(b) Imitative exercises for curing so-called monotones.
(c) The use of the staff in practicing or preparing for sight-singing.
(d) Frequent practice in individual singing.
(e) Ear-training for the development of tonal and rhythmic thinking.
(f) Occasional use of accompaniments to songs previously learned.
(g) Learning to listen to good compositions for the sheer joy and charm of their beauty. Also to listen to the salient features of the imitative or descriptive phases involved; and to the simple arrangement of recurring phrases or "tunes" and rhythmic patterns.

ATTAINMENTS

(a) Ability to sing correctly and pleasingly 40 to 60 new songs, 20 of which are to be memorized and which shall include two stanzas of "America." It is also suggested that some of the songs of the first year be kept in repertory.
(b) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits 6 or 8 of the songs sung by the class as a whole.
(c) Not more than 5 per cent of the entire class to be "monotones" at end of year. The other pupils to sing without bad vocal habits, with musical enjoyment, and with good musical effect.
(d) Ability by end of year (or by the middle of the following year, according to procedure) to sing at sight, with syllables, easy melodies in the usual nine major keys, containing notes and rests one, two, three and four beats in length, and employing diatonic tones in stepwise progressions and with simple skips.
(f) Ability to recognize some 5 or 6 good compositions on hearing the first few measures of each; to follow and recognize a recurrent theme in a new song or new piece of very simple structure; and a tendency to prefer compositions that have real musical merit and charm to those that are weak or common.

THIRD YEAR

AIMS

(a) Continued correction of "monotones"; development of free and beautiful singing of songs; development of the song-repertory along lines appropriate to the taste and expanding powers of the children; development of aural power and extension of it to new features; further development of appreciation, particularly in the direction of pleasurable attention to the expressive and structural beauties of music.
(b) Development of an elementary degree of power and skill in independent sight-singing.

MATERIAL

(a) Books of music in the hands of the pupils; these books to contain three types of musical material, namely:
(1) Rote-songs of appropriate interest and elaborateness;
(2) Songs that may be taught partially by rote and partially by reading;
(3) Easier material for sight-singing.

All of this material, with the possible exception of the first group, should be printed in large type and open distribution upon the page.
(b) Blank music paper or music writing books ruled with a wide staff, in the hands of the pupils.
(c) A keyboard instrument.
(d) A pitch-pipe and staff-liner.
(e) A phonograph and 25 good records.

PROCEDURE

(a) Singing rote-songs for pleasurable musical experience.
(b) Systematic practice in sight-singing.
(c) Ear-training for the development of tonal and rhythmic thinking.

(d) Individual song-singing and sight-singing; each child to sing individually at least once a week.
(e) Liberal use of a keyboard instrument for illustrative purposes and accompaniments, but not for leading.
(f) Listening to good musical compositions as largely unanalyzed musical experience; observation or analysis to be largely in connection with the songs sung, but also in some degree with the larger compositions heard; and to consist of features of structure or design, such as observing recurrences of themes, sequences, and variations on them, etc.; and to be pursued in the spirit of recognizing the beauty and charm of such features of musical design.

ATTAINMENTS

(a) Ability to sing correctly and pleasingly 40 to 60 new songs, at least 10 of which shall be memorized, and which shall include the four stanzas of "America." It is also suggested that some of the song of the preceding years be kept in repertory.
(b) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, 8 or 10 of the songs sung by the class as a whole.
(c) The "monotone" to be practically eliminated. Individual attention should be given to special cases.
(d) Ability by end of year to sing at sight, by syllables, easy melodies in any of the usual nine major keys; these melodies containing stepwise progressions and skips of 3ds, 4ths, 5ths, 6ths, and 8ths and employing at least notes and rests one, two, three, or four beats in length, and two notes to the beat; also knowledge of some twelve of the more familiar signs and terms used in connection with staff notation.
(e) Ability of at least 25 per cent of the pupils to sing as well individually, at sight, as the class can sing as a whole.
(f) Power that enables the pupils to recognize by sound that which they know by sight, and vice versa; i. e., "see with the ears and hear with the eyes."—Luther Whiting Mason.
(g) Increased power to attend to, and give account of, the salient points of design in the music introduced, and increased sympathy for, and pleasure in, those factors that make for charm of musical design and expressive quality; also, ability to recognize and identify some 8 or 10 standard musical compositions when the first few measures of each are played.

FOURTH YEAR

AIMS

I. Almost all the general aims appropriate and desirable in both early and later years in a system of instruction in music in public schools have now been assembled. Once more they may be summarized:
(a) To develop pleasure in song as a means of expression.
(b) To secure free and correct use of the voice in singing.
(c) To develop musical qualities of performance of songs.
(d) To develop a conception of music as something to be heard as well as something to be expressed.
(e) Progressive development of power to use the printed language of music.
(f) Progressive extension of musical experience beyond that provided by the singing of the children.
(g) Continuous development of power of appreciation by development of aural power, guided in the direction of attention to the elements of the beautiful in music.
II. Specific aims of the Fourth Year are as follows:
(a) Introductory steps in two-part singing.
(b) Extension of knowledge of the tonal and rhythmic material of music appropriate to Fourth Year.

MATERIAL

(a) Books of music in the hands of the pupils, these books to contain a very large number of songs of high musical merit, a few of the more elaborate of which may be learned by rote.
(b) Blank music paper, or music writing books, in the hands of the pupils.
(c) A keyboard instrument, pitch-pipe and staff-liner.
(d) A phonograph and at least 25 good records.

PROCEDURE

(a) Singing repertory songs for pleasurable musical expression.
(b) Individual singing to be employed as a means of strengthening individual capability.
(c) Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.

(d) The introduction of two-part singing to be by "chording" in two parts on sustained tones, at intervals chiefly of the 3rd or 6th, or by rounds; *both* first and second parts to contain *both* boys and girls; the voices of all to be treated as equal.
(e) Liberal use of a keyboard instrument in accompaniments and for purposes of explanation and illustration, but not for leading unfamiliar music.
(f) Observing the structure of songs sung, and listening to and giving account of salient points in the structure of standard musical compositions, with a view to developing appreciation of the beauties of tonal design.

ATTAINMENTS

(a) Continued development of song-singing and extension of repertory; this to include the first stanza of "The Star-Spangled Banner.
(b) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, not less than 10 of the songs sung by the class as a whole.
(c) Power and skill to sing at sight music appropriate to this year.
(d) Ability of at least 30 per cent of the pupils to sing individually at sight the material which the class can read as a whole.
(e) Power that enables the pupils to know by sound that which they know by sight. and vice versa.
(f) Increased capacity to observe the *characteristic* features of songs sung, and music heard, such as recurrences of themes, salient features of interest, and expressive quality; these charteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also, ability to recognize, and write the names of some 20 standard compositions from hearing the first few measures of each.

FIFTH YEAR

AIMS

I. General:
(a) To continue development of free and beautiful singing of songs.
(b) To acquire an increasingly wide musical experience.
(c) To develop increasing power of eye and ear in correlation.
(d) To develop power to listen for musical beauty as well as for musical knowledge.
(e) To develop increased power to sing at sight.
II. Special:
(f) To establish two-part singing.
(g) To develop increasing practical knowledge of the tones of the Chromatic Scale and power to use them.
(h) Extension of knowledge of the tonal and rhythmic material of music appropriate to Fifth Year.
(i) To develop a fair degree of power to sing unison songs at sight with words, and an elementary degree of power to sing two part songs at sight with words.

MATERIAL

(a) Books of music in the hands of the pupils, these to contain unison and two-part songs for treble voices.
(b) Blank music writing paper or music writing books in the hands of the pupils.
(c) A keyboard instrument.
(d) Pitch-pipe and staff-liner.
(e) Phonograph and library of records of good music.

PROCEDURE

(a) Singing of songs for pleasurable musical expression, some of which should be retained in the permanent repertory.
(b) Individual singing to be employed as a means of confirming and establishing individual capability.
(c) Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.
(d) In two-part singing, the puplis to be divided indiscriminately as to sex, both girls and boys' voices being treated as equal. (An occasional irregular voice may need to be treated as an exception.) Assignments of vocal parts to groups to be reversed from song to song or from week to week, to give proper practice to the full vocal range of each pupil, and to develop in each individual independence in singing the lower part; the alto to be taken up first on new songs that require practice on the parts separately; and to be sung with the lightness of voice and movement chacteristic of soprano. Systematic effort to be made to develop sight-singing of two parts simultaneously.
(e) Systematic attention to be given to singing words at sight, when the songs contain nothing but quite familiar technical features.
(f) Liberal use of a keyboard instrument for accompaniments and many purposes of illustration and explanation.

(g) Observation and analysis of salient features of design in music sung and in standard musical compositions heard: such as persistent reiteration of a motive, recurrences of themes, sequential treatment and imaginative changes, (as in "Morning Mood" or "Asa's Death" from Grieg's Peer Gynt Music), or the divisions of the song-forms (as in songs sung or in the Pilgrims' Chorus from Tannhauser).

ATTAINMENTS

(a) Continued development of song-singing and extension of repertory; this to include the remaining stanzas of "The Star-Spangled Banner".
(b) Ability of 90 per cent of pupils to sing individually, freely, correctly and without harmful vocal habits not less than 10 of the songs sung by the class as a whole.
(c) Power and skill to sing at sight music appropriate to this year.
(d) Ability of at least 30 per cent of the class to sing individually at sight the material which the class can sing as a whole.
(e) Power that enables the pupils to know by sound that which they know by sight, and vice versa.
(f) Increased capacity to observe the characteristic features of songs sung and music heard, such as recurrences of themes, salient features of interest, and expressive quality; these characteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also, ability to recognize and write the names of some 20 standard compositions from hearing the first few measures of each.

SIXTH YEAR

AIMS

I. General Aims the same as Fifth Year.
II. Special:
(a) The Special Aims of Fifth Year continued and extended.
(b) To begin the development of three-part, treble-voice singing.
(c) To develop ability to deal practically with the minor mode.

MATERIAL

(a) Books of music in the hands of the pupils; these to contain unison and two-part, treble-voice material; and also some material for three parts, treble voices, and some more elaborate unison songs.
(b) Blank music paper or music writing books in the hands of the pupils.
(c) A keyboard instrument.
(d) A pitch-pipe and staff-liner.
(e) A phonograph and library of records of good music.

PROCEDURE

(a) Singing of songs for pleasurable musical expression, some of which should be retained in the permanent repertory.
(b) Individual singing to be employed as a means of confirming and establishing individual capability.
(c) Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.
(d) Division into two or three voice-parts to be without regard to sex, each part containing some boys and some girls. Assignments of children to vocal parts to be shifted from song to song or from week to week as voices permit.
(e) Practice in the use of the accidentals and their restoring signs, and in building scales.
(f) Three-part singing introduced, through the development of the harmonic sense, using triads if desired.
(g) Systematic attention to be given to singing words at sight when the songs contain nothing but quite familiar technical features.
(h) Two-part and three-part songs to be undertaken at the outset with all parts simultaneously, when practicable.
(i) Liberal use of a keyboard instrument for accompaniments and many purposes of illustration and explanation.
(j) Observation of the elements of interest and charm of music sung and heard to be directed to design and imaginative treatment of thematic material, as manifest in motivation, repetitions, recurrences, unity and contrast of part with part (as in the song-forms or rondo) etc.

ATTAINMENTS

(a) Ability to sing well, with enjoyment at least 30 unison, two-part, and three-part songs, some of which shall be memorized.
(b) Ability of 90 per cent of pupils to sing individually, freely, correctly and without harmful vocal habits not less than 10 of the songs sung by the class as a whole.
(c) Ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and

in general to be of the grade of folksongs such as "The Minstrel Boy." Also knowledge of the major and minor keys and their signatures.

(d) Ability of at least 30 per cent of the pupils to sing individually at sight music sung by the class as a whole.

(f) Ability to appreciate the charm of design in songs sung; to give an account of the salient features of structure in a standard composition, after a few hearings of it; to identify at least the Three-part Song Form from hearing; to recognize and to give titles and composers of not less than 20 standard compositions studied during the year.

SEVENTH AND EIGHTH YEARS

AIMS

I. General Aims of earlier years continued.

II. Specific Aims.

(a) To develop concerted singing in the direction of mass chorus practice as well as to continue the usual class-room sight-singing and part-singing.

(b) To recognize the birth of new affective (emotional) states in the pupils, due to their awakening sense of the relationships of human life and the emotional aspects of these relationships; and to utilize the best of these qualities of feeling as agencies toward the reinforcement and upbuilding of fine and strong elements of character.

(c) To articulate more closely for the pupils, individually and colleectively, the musical interests and activities of the school wtih those of their homes and their community.

(d) To recognize and encourage the special interest that pupils of this age have in the mechanism, technique and use of musical instruments.

(e) To recognize and encourage special individual musical capabilities, as a feature of an avocational as well as a vocational stage of development.

(f) To pay special attention to the diverging needs of the voices of the pupils.

(g) To strengthen and extend technical knowledge and capability with reference to tonal and rhythmic elements and features of staff-notation and sight-singing.

(h) To add to the appreciation of the formal elements in music an appreciation of the moods characteristic of romantic and modern music.

MATERIAL

(a) Ample material suitable for the various needs of the pupil.

(b) Blank music writing paper or music writing books in the hands of the pupils.

(c) A keyboard instrument.

(d) A phonograph and an adequate library of good music.

PROCEDURE

(a) Singing of repertory songs, as before, for the sake of musical enjoyment.

(b) Occasional assembling of large groups of 7th or 8th year or 7th and 8th year pupils for chorus practice and social singing.

(c) Continued practice in sight-singing.

(d) Individual singing to be retained as a means of developing greater individual capability and independence.

(e) Close attention to individual vocal ranges and characteristics, involving frequent examinations of all voices individually; acquisition of exact knowledge of the capabilities of each individual's voice; careful treatment of changing voices, and careful part-assignment of all voices.

(f) Much use of a keyboard instrument for accompaniments and purposes of illustration, explanation, and for recitals.

(g) In easy part-songs all parts to be attempted simultaneously. Separate parts to be practiced only when necessary.

(h) Singing words at sight. Syllables to be used only when necessary.

(i) Comment and discussion on the aspects of beauty and expression that awakened interest in the compositions sung or listened to, including also attention to their origin, textual meaning, and style, for the purpose of developing an intelligent musical taste and judgment.

(j) Some time to be given to recitals by pupils and artists and to the development of vocal and orchestral ensemble practice under school auspices.

ATTAINMENTS

(a) Ability to sing well, with enjoyment, a repertory of 25 to 35 songs of musical, literary, community, national or other worthy interest.

(b) Ability to sing at sight part-songs of the grade of a very simple hymn.

(d) Knowledge of all essential facts of elementary theory sufficient to enable 75 per cent of the students to give a correct explanation of any notational features contained in the pieces of average difficulty in the standard books of music for the 7th and 8th years.

(f) Further progress in recognition of the relations, agreements, dependencies of tones and tonal groups, that give to music its strength and interest; pleasure in good music.